

# The Art Bulletin

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of America

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# The Art Bulletin

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Art Room

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PLATE I



AMSTERDAM, PRIVATE COLLECTION: SELF-PORTRAIT, BY JAN TOOROP.



## Modern Dutch Art

by ARTHUR EDWIN BYE

It is particularly gratifying to me to be able to address the members of the College Art Association on the subject of contemporary art in Holland. I regard it as a sign of a liberal spirit which evidently exists in our association for one would not suppose that a discussion of recent art tendencies in a small country—whose glory belongs to the past—would be of value to college workers. Yet, for the simple reason that Holland has had a great influence in the past in the world of art, it is, perhaps, worth while to notice how Holland, in turn, is affected today by the artistic influences of the modern world.

It would be impossible for me, in this short paper, to give anything but the most superficial survey of all contemporary art in Holland. Therefore, I am not going to attempt anything of the kind. I wish, rather, to present just one aspect of Dutch art of today—the aspect which is beyond question the most conspicuous and significant.

To anyone critically observant of modern tendencies in art, it is evident that a new aesthetic is taking the place of the old. A new philosophy of art is being preached, and new rules guiding artists. Let me at once contradict myself by saying that this aesthetic is, of course, as old as civilization, being new only to the West. For it is, in short, Oriental.

In the history of art, we have witnessed a similar change. At the downfall of classical civilization, coincident almost with the triumph of Christianity—an Eastern religion—Oriental ideas in art supplanted Western, and Byzantine art sprang up out of the ruins of the Graeco-Roman. Art historians have for centuries bewailed the *decadence* of art in the early Middle Ages.

The neglect of the human form, the misapplication of classical principles on the part of the Copts and the Byzantines has been attributed to mere ignorance and lack of skill. But such an explanation is not sufficient, for the so-called decay was a definite abandonment of Greek naturalism and idealism, and a substitution for them of Oriental symbolism and love of color.

Oriental art is essentially mystic. Its purpose is, and always was, to symbolize emotions rather than ideas. Its object is to decorate, to give color. Dr. Shapley, in his admirable address before the Classical Association of Philadelphia last winter, explained very clearly how the Byzantine architecture of Ravenna, being the antithesis of the Classic, ignoring structure and form, stressing instead the decorative and the emotional value of color, enriching the interior at the expense of the exterior, and thus symbolizing the beauty of the inward life, was far more expressive of the mystical character of Christianity than Classical architecture could ever be.

This exchange of the Western for the Oriental point of view is what we are witnessing today. The love of color, pure, bright color for its own sake, which animates all modern art of whatever kind, and the insistence upon the flat decorative effect in a painting are Oriental. The neglect of form, expressed by the extreme radicals by Cubism, and the substitution of symbols for the natural presentation of things are Oriental. New terms are employed: the "hieroglyph," the "ikon" or image, the "mosaic" are expressions we find continually employed to describe the painting of Cézanne and the Post-Impressionists. These are, of course, all Oriental terms.

It may, perhaps, seem strange to discover the new influence at work in conservative Holland, the Holland we associate with quiet domestic interiors, low-lying landscapes, and fishing scenes. I do not wish to imply that Holland is neglecting its traditions in art, its national character, although many Dutch critics think so. Modern Dutch art is still, and will continue to be, domestic and intimate. Plasschaert, a Dutch writer on

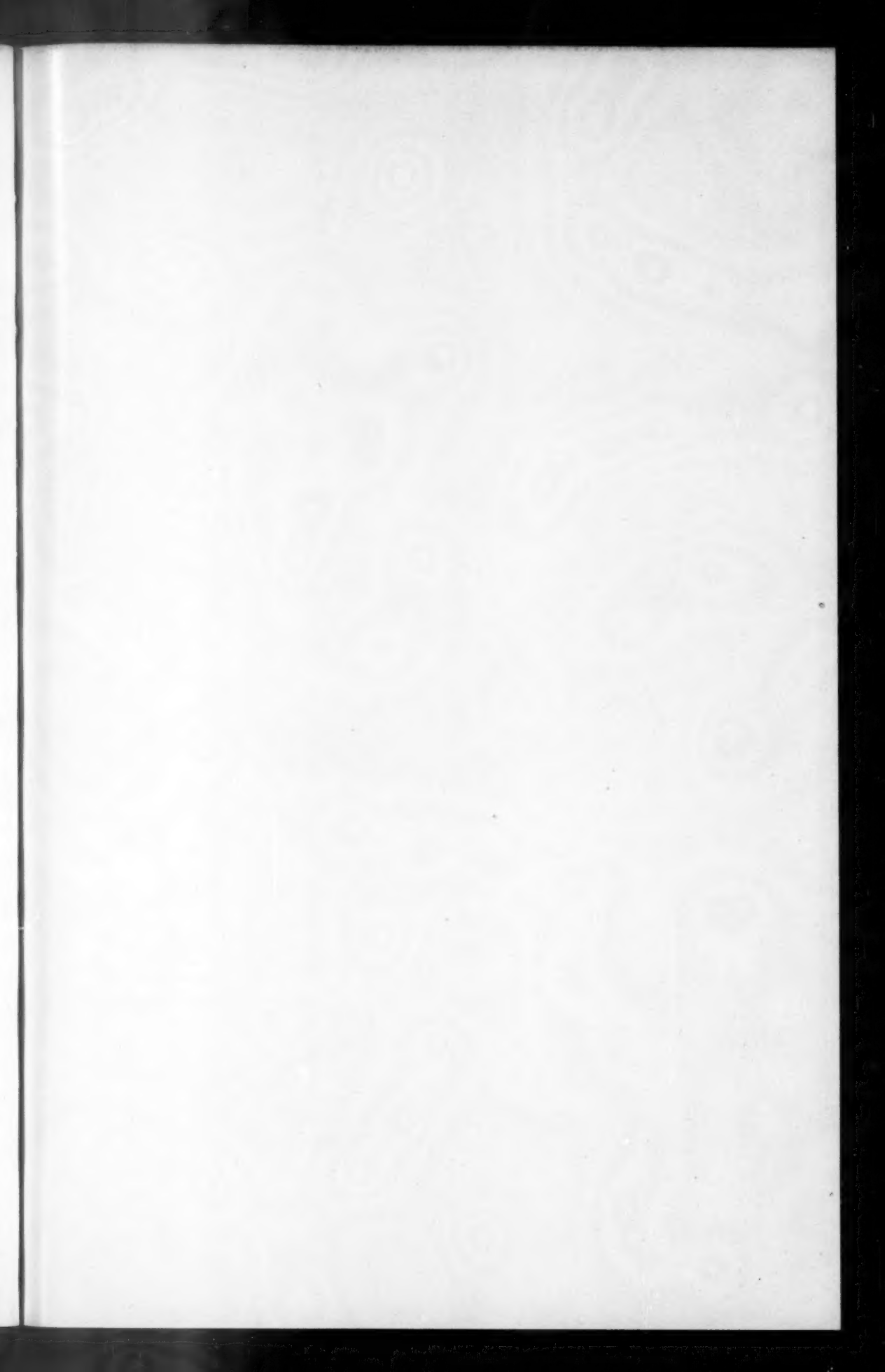


PLATE II



*Fig. 1*—AMSTERDAM, PRIVATE COLLECTION: JOY OF CHILDHOOD (KRUISPOLKA), BY JAN TOOROP.



*Fig. 2*—AMSTERDAM, PRIVATE COLLECTION: WILLOWS AND BAEN, BY JAN TOOROP.

art, says, "We are not a people to scale the heights of Olympus; we pride ourselves on our quiet absorption in the realities of everyday life," or, to translate literally one of his expressions, "We are a people of obdurate inwardness."

But it would be a sign that Holland has become as the dead cities of the Zuyder Zee if Dutch art remained unmoved by the great disturbances which have affected the art and culture of other countries. Even radicalism has raised its red flag of revolt. One sees in the exhibitions of today what can be termed nothing else but perverseness in art. However, I do not intend to dwell upon this; I wish to pass on to that aspect of art which, it seems to me, is far more significant.

The foremost exponent of the modern tendency in Dutch art is Jan Toorop (Pl. I). He was born in Java. In 1890 to 1891 he became strongly influenced by the writings of Thomas à Kempis. In 1905 he became a Catholic, and then "the inner workings of his Northern and Eastern origins found expression. The meditative, visionary impulses of the East blended with the primeval force and realism of the North to produce a healthy mysticism."<sup>1</sup>

Let me quote again from his Dutch biographer, because the actual language of the writer seems to convey an idea of what Toorop's influence means.

"Jan Toorop has become a painter of the soul journey of mankind. He is the painter of the psychology of the child developing like a flower (Pl. II, fig. 1); of the dreams of the mature woman, delicate, intricate as the spider's web; of the doubting man, ever restlessly seeking; of the devout man, who is sure of his faith. The soul of mankind, reaching in longing, striving for happiness, roaming in strange fields (Pl. II, fig. 2), in unknown woods; mankind calling, praying, and finally resting in God's still waters—this is what Toorop strives to picture to us in his art."

At first Toorop was brutally realistic, this was his training. After his religious experiences he sought inspiration from the primitives, and beyond a doubt he

<sup>1</sup>Miek Jansen, *Jan Toorop*.



was influenced by the French Independents, like Cézanne, the Dutch Van Goch, and the Cubists. He eventually cast technical traditions to the winds. Naturalism he cares little about. The spiritual life, the hidden, mystical experiences of life, can never be clearly expressed, and so he suggests them—in symbols.

It is not difficult to understand Jan Toorop's Oriental tendencies (Byzantine or Asiatic, as one chooses to call them) when we once know his racial and spiritual make-up. Nor is it difficult to understand the strong power he has wielded over artists when we once appreciate the force of his work.

Other influences have also contributed toward arousing in Holland a desire for the Oriental point of view. The Dutch govern about forty million Asiatics. Java has an art and a civilization centuries old. Exhibitions of Javanese art have been frequent in Holland, and to-day anyone can find in almost any Dutch home batik tapestries and furniture. Javanese design has become a craze. The minor arts of Holland are especially influenced. The books on modern Dutch painting which I have been consulting have end-papers of pure Javanese design and bindings of similar character. In the major arts this influence does not go so far. But one might say that Java has drawn the eyes of Dutch artists to the Far East, and we find in one painter a trace of the Japanese, in another a trace of the Indian, and so on.

Of course, the personality of Toorop, and the attention he has directed toward the Dutch East reminds one of the Frenchman Gauguin, who was drawn to his ancestral Tahiti, and returned to awaken, eventually, in Europe, a keen interest in barbaric art. But there is no parallel between Toorop and Gauguin. It is Vincent Van Goch who links modern art in Holland with the French Independents. Because he was a Dutchman through him his fellow countrymen can claim, in a sense, that the new movements in art are as native to Holland as to France.

The artist most clearly affected by Toorop is Van Konijnenburg. As a portraitist he seeks to present

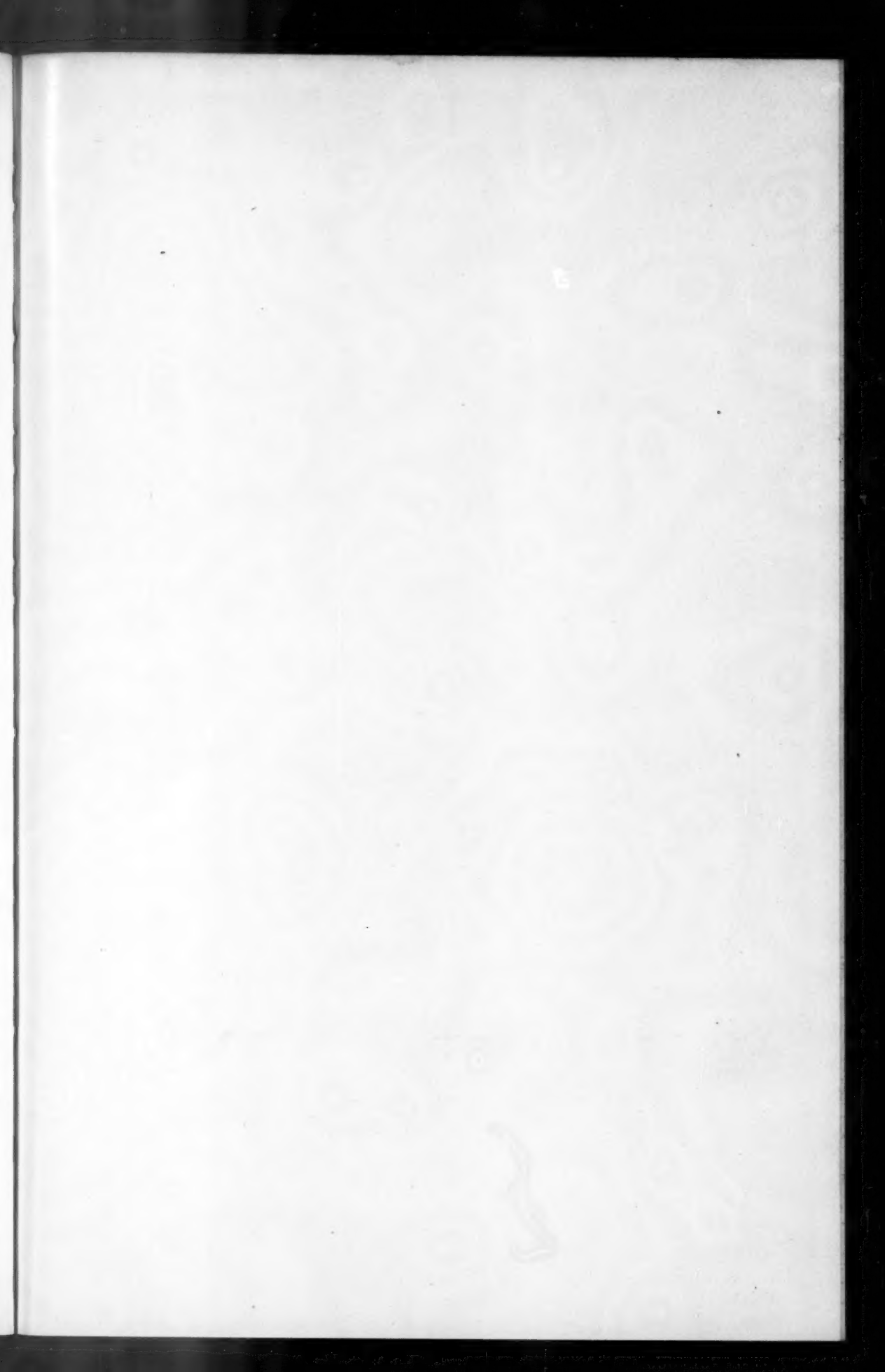


PLATE III



AMSTERDAM, PRIVATE COLLECTION: LUXOR, BY MARIUS A. J. BAUER.



mankind in its deepest spiritual moments, or moments of exaltation. Of a poet he makes a poet-type—above and beyond everything else a poet. Many of his pictures are entirely subjective; some, without color, recall in many respects Egyptian wall decorations, and strangely also William Blake. He does not hesitate to employ Cubistic intersecting lines and planes. But he is always intelligible. Van Konijnenburg is a surprising artist, and in being surprising he shows how different the art of modern Holland can be from anything we have ever considered as Dutch. He is also lyric. Some of his animals in ideal landscapes can be compared for their poetry to Pisanello's *Dream of St. Eustace*, or to some Persian or Indian miniature illustration of a poem. If one wishes to compare him to one of our own familiar painters, his work is akin to that of Robert Chanler.

The second most conspicuous artist in Holland to-day, and one whose reputation is more world-wide, is Marius Bauer. His subject matter is almost entirely Oriental. His method is not. This is, of course, an important distinction, for he belongs to the tradition of Rembrandt as an etcher. He is a romanticist. The Orient, as he pictures it, is that of the Thousand and One Nights: I recall the Taj Mahal, Turkish mosques, Arabian market scenes. Or it is that of the Bible: the Entry into Jerusalem, Solomon and the Queen of Sheba, the Pool of Bethesda. Bauer impresses one with the fantasy of the East with its caravans and processions, its mosques and temples, and he conveys this with a mystery that Rembrandt loved to give (Pl. III).

The poetic treatment of animals, so new to Holland, which I mentioned in regard to Konijnenburg, is also shown by another painter, named Jan Mankas. It is difficult to realize that this artist is a fellow countryman of Snyders, or of Hondekoeter, or of Van de Velde, or of Mauve, or of Willem Maris. He belongs to the storyland of Little Sister and Little Brother. His roebucks, his harts, and his deer are the animals of one's dreams, conventional in a sense, but very intimate. And

in this intimacy lies Mankas' kinship with the new movement in art; it is a mystical world that he portrays.

To illustrate again the surprising choice of subject matter by these modern Hollanders, let me take Dijsselhof. He paints sea animals, fish, lobsters, finned monsters, sea anemones, sea weed! His studies were made in the famous aquaria of Amsterdam. The skill with which he gives the effect of the interior of the deep sea is quite marvelous; the beauty he finds in swimming fish is comparable only to that long enjoyed by the Japanese. One other painter is successful with the deep sea world, namely, Sam Van Beek, whose brother, Barend Van Beek specializes with water lilies growing by the polders. Barend Van Beek's water lilies are finer than Monet's, and remind one of the nymphaeas of John LaFarge.

To return to the animal painters; there is also Van Hoytema who deserves mention, however brief. He is utterly unlike any painter I have yet referred to, but he paints animals in an Oriental way. He is above all a decorative painter, formal, yet true to the essential character of the subject he represents. I know him only as a painter of birds. Snyders and Hondekoeter and Weenix painted birds, alive as well as dead. Their art was what we now call thoroughly Dutch; Van Hoytema is, by contrast, Japanese. His art can best be described by saying it is in some respects very like that of the American painter Frank W. Benson.

I now come to the flower and still-life painters of modern Holland. Here the most astonishing changes have taken place. The art of Holland is essentially that of still-life—an art of quiet and sober things. Vermeer, Pieter de Hoog, Terborch, Metsu, painters of the domestic interior so very typical of old Dutch art, were in a sense still-life painters. The Dutch have been noted for their detailed realism in all branches of their art, and this has always been most strikingly illustrated in still-life—but not so in the painters of today which I have in mind.

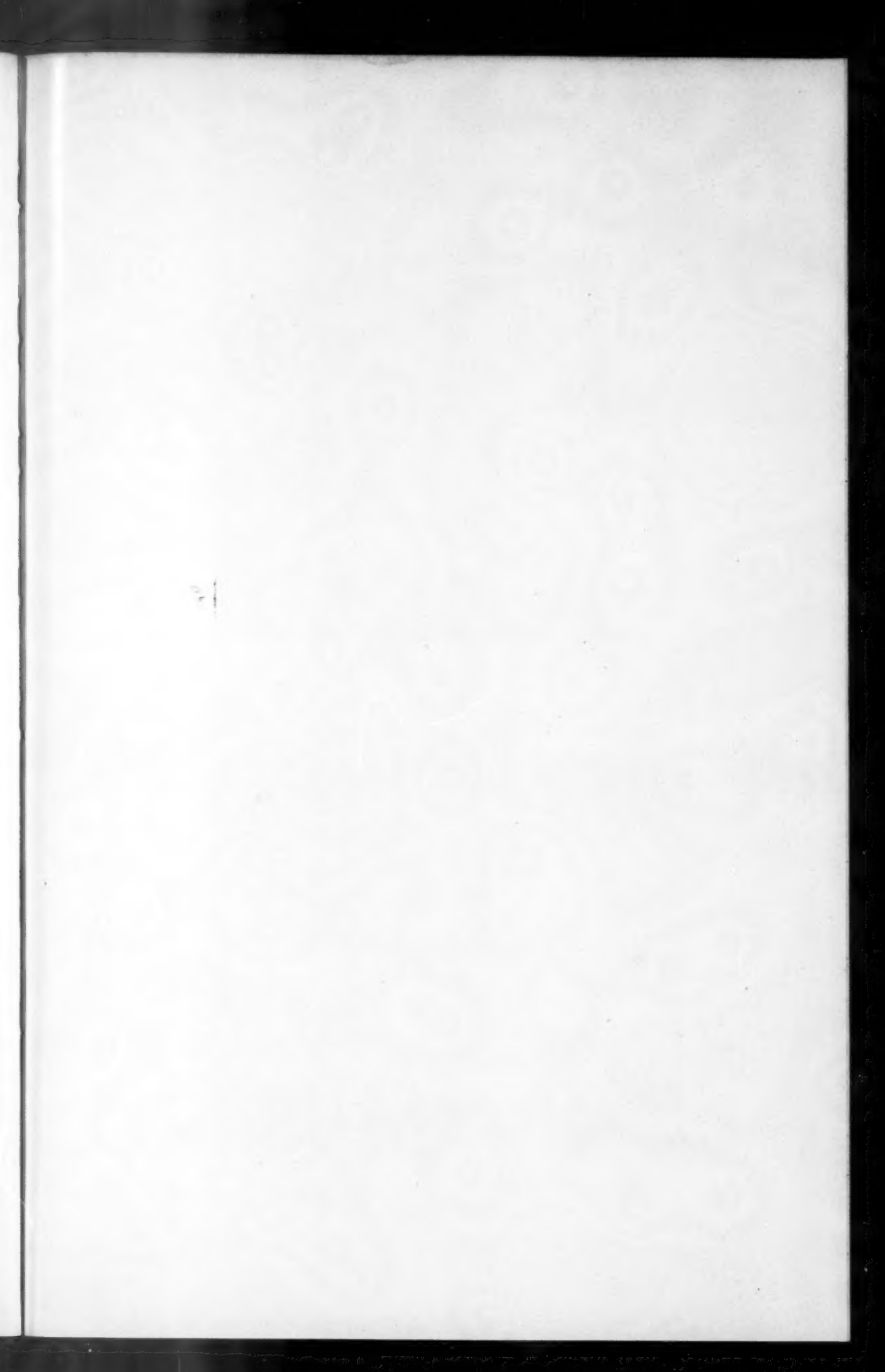


PLATE IV



*Fig. 1*—AMSTERDAM, STEDELIJK MUSEUM: AWAKENED,  
BY LIZZY ANSINGH.



*Fig. 2*—AMSTERDAM, PRIVATE COLLECTION: LANDSCAPE, BY J. VOERMAN.

Verster—Floris Verster—is the chief flower painter. He cares only for color. He treats his flowers subjectively. They express his passion, his feeling; he cares little for their form, and least of all for their details.

And Gestel, the painter of sunflowers! His is almost a savage taste. Strangely, there is no direct influence of the Far East in either of these two painters. But we find it in de Winter, who simplifies form like the ancient classic Chinese, but he uses it to express his own inward feelings. The flower with him is a symbol. In an orchid painted by de Winter there is no less mysticism than in a lotus blooming at the foot of Kwan-non on a Japanese screen.

But the most Oriental feeling is to be found in the still-lives of Lizzy Ansingh (Pl. IV, fig. 1). In originality of design, ingenuity of subject matter and decorative qualities, she deserves first place. Wherever her work appears, it has the greatest distinction. Her subject matter is dolls—Japanese dolls—French dolls—old fashioned dolls. But one scarcely realizes they are dolls. Take, for example, her *Awakened* in the Civic Museum of Amsterdam. (Her titles, too, deserve attention, suggesting, like the pictures themselves, something beyond the objective fact.) It is like a picture by Arthur Rackham or Edmund Dulac, only far more interpretative of an original conception. It seems to be suggestive of a fairy tale, yet not illustrative. One would say it is not imitative of an Oriental style, but Asiatic in spirit, at any rate exotic. When one looks intently he sees in the amazing design Japanese dolls, peacock feathers, and gorgeously plumaged birds. The color scheme is blue and green. It might be the bottom of the sea, so like another world it appears.

I will not refer to the recent work in landscape, because, while it offers an interesting field for discussion, it is not so expressive of the particular tendency which I have tried to explain. There is one painter of landscape, however, who has a mystical bias. Voerman's work may be taken as illustrative of the newer personal interpretation when applied to landscape (Pl. IV, fig. 2). Voerman paints his own native scenery; his views of

Hattem or other red-roofed towns are always recognizable, yet we see these places half hidden in a mist—a mist which hangs over the fields soaking the cows with moisture and turning all things blue and gray. It is the atmospheric effect which always interests him, and he loves great threatening clouds of peculiar forms. His landscapes have therefore, an elemental character, man and beast are insignificant compared to the vastness of sky or the endless sweep of rivers.

It is not possible nor necessary to be comprehensive in a *resumé* of this kind. My intention is merely to show that Dutch art belongs to the present as well as to the past. It is alive to the tendencies of the age; it is inspired by new emotions, reacting to new influences, and, to me, at least, as one devoted to the history of art, is not only interesting, but stimulating and instructive.



## Art Associations And Pageants

by REGINALD POLAND

"The worldly hope men set their hearts upon

Turns ashes .....

"Ah, make the most of what we yet may spend

Before we too into the dust descend."

Art for life's sake not for art's sake. If it has reason to exist in this world where all must struggle to live, it is to make us happier. If the beautiful makes us sad, it is because it is being misused. We go to the theatre to forget the dull drab "work-a-day world," to get away from ourselves. Why not make this not only possible for the toiler but go a step farther and assure him of real happiness. Place within his vision beauty, objectivified happiness.

The greatest art is that which helps the greatest number. At least this is one of the essentials in Tolstoi's theory of aesthetics, which is followed by critics who have studied the many theories from the time of the Chinese to the present date. Unfortunately, all do not have time to study or even read histories, philosophies, essays, or accounts, concerning the artistic. Why not rather reach this large public through the theatricals for which we all seem to spare at least a few moments of our days? Why ignore actual conditions?

The day is passing when the stage presents a study cluttered with hundreds of books, papers, and debris exactly realistic to the last detail. Instead the scene pictures that which will suggest rather than photograph, that which will express the essence rather than the material shell, transporting us from the material. Thus art can make more attractive what we already enjoy.

The day of the "Little Theatre" is also passing. The prophecy long made is quite clear to Belasco, now vindicating his own presentations to those who advocate intimacy between actors and audience. They argue that

the audience should feel themselves a part of the presentation. Such would be an abnegation of the theatre. We go to see and enjoy others, not to struggle in the complications of the play ourselves. Therefore we shall not dwell on the "Little Theatre" because of its digression from an art perfect in itself to "community festival" wherein outside help is required.

Pageantry as it is being developed today has great possibilities. There are two noticeable manifestations of this form of presentation in Colorado. Of one type we shall speak but briefly. In it the community spirit is dominant. A large group work together to produce that in which the audience itself must have a share. Necessarily, something must be sacrificed to make this the prevalent spirit. It usually attempts to moralize, to teach a lesson of loyalty to our fellow men and often in a bigger way to our country. Art is above this. If we truly appreciate the significance of art we come naturally to value the "fitness of things," the meaning of the very word *art*. I hear someone say, "But the historical or biblical pageant is so educational." Well and good; so far, it is beneficial to humanity. But after all if we must be didactic let us become real teachers, instruct in a much clearer and more accurate manner by means of the text-book and documents.

The truly great pageant incidentally in presenting a panoramic picture of life educates, and in manifesting its joys and sorrows teaches a lesson. But when essentially artistic it does this and more.

A live art association can do much to reach its members and friends in the way most attractive to them. Why is it necessary always to see the monuments of art in musty museums, the fashionable display windows of dealers, or the collections of avaricious, proud, or *nouveau riche* owners?

In Colorado during the past year much has been done to make the pageant something more than a stupendous spectacle in which quantity rather than quality is all important. To be sure large numbers of participants were at times engaged. In Pueblo "The New Era of World Comradeship" with a cast of over a



thousand and a half was produced for the delectation of fully 7000 spectators. But there was something besides the mob spirit. An indication of the desire to make it an artistic triumph is the fact that an artist was commissioned to paint an appropriate back drop curtain costing \$2,000. Thus we have a point corroborating our previous statement that the great pageant will incidentally create a spirit of loyalty and instruct. The title indicates this. It is sufficient therefore to add that the action warranted this title. The woman who had charge of this particular production came to the Denver Art Association to study our methods in similar cases. In return our association gathered together those who would be peculiarly interested to hear her own story.

Similarly the president of Salida's organization, which presents artistic musicals, dramas, and operas came to study our collection of stage-models—settings and costume designs brought to Denver for a special purpose of which we shall speak. Although Salida's club originally confined activities within its own walls, it finally responded to appeals to entertain the general public. The members of that club were not *dilettanti* but students in their effort to attain the beautiful. For four years they had been systematically discussing the history and art of the stage from the time of classic Greece. They even designed scenery and costumes to illustrate the different types of productions. Thus Denver was able to help them in the program similarly scheduled for the coming year.

We mentioned the art of the stage placed on view in our gallery. It was the Bourgeois collection<sup>1</sup> brought from New York in connection with the "Omar Khayyam" pageant held in Denver in July of 1919. (See American Magazine of Art, October 1919.) In a word, these models in form, colors, and lights illustrated the modern theory of Kenneth McGowan and Robert E. Jones that in theatrical performances there must be synthesis of design, color, light, and action, to produce the main spirit of the play. At the time a comprehensive

<sup>1</sup>Collection sent out by The Bourgeois Galleries, New York City.

and representative series of Indian, Persian, Turkish, American, and Egyptian illuminated manuscripts were brought here to furnish more concretely patterns and color schemes for the scenes and costumes of the Persian pageant.<sup>1</sup>

As the blue light brightened the smoking incense held by Omar's shadow-shapes, so in the model of Johnson's "Poetic Play" the blue and green lights issuing from doors at either side of the stage expressed the spirit of the play. Blue purple was the background into which we gazed to infinity. In like manner a cycloramic pergola draped with a vaporous fabric formed the curtain, in deep, luminous blue against which the alluring life of luxurious Persia passed before our eyes. The scenery was in two dimensions apparently. Armfield's Byzantine throne scene, shown in our gallery, reflects a similar feeling. The *motif* of the purple tree against a field of gold was taken directly from a seventeenth century Eastern miniature of the Riefstahl collection exhibited. Omar reciting his quatrains from the flat roof, flowers here and there adding brightness to the greensward, fingers and toes fashionably tipped with carmine, these were little niceties which helped to make the picture much more truthful and fascinating. Also Spring, the most graceful figure, who introduced and closed the pageant, had apparently stepped from her frame of some precious Indian manuscript to live again for our enjoyment.

The costuming, scenery, lighting, and grouping of characters were all arranged by the Denver Art Association membership. By them was planned the division of the Rubaiyat into six parts, each of which was first sung or expressed in orchestral music to be repeated in pantomime. This repetition with the double appeal to ear and eye was itself artistic. Over five hundred participants playing to an audience that filled the moonlit garden of roses left in the remembrance of all a most fascinating picture.

<sup>1</sup>Collection sent out by Dr. R. M. Riefstahl of New York City.

PLATE V



DENVER, "OMAR KHAYYAM" PAGEANT: DENVER, "OMAR KHAYYAM" PAGEANT:  
ONE BEARING A FLASK OF WINE. THOU.



DENVER, "OMAR KHAYYAM" PAGEANT: SHADOW SHAPE AND EASTERN  
CAPTIVE.

PLATE VI



DENVER, "EVERGREEN TREE" PAGEANT: DENVER, "EVERGREEN TREE" PAGEANT:  
SONG. RUTH.



DENVER, "EVERGREEN TREE" PAGEANT: GASPAR, MELCHIOR, AND BAL-  
THAZAR.

On Armistice Day in the huge City Auditorium a *revue* of the wars was enacted. The focal point centered in a pyramid whose foundations were the impersonated spirits prompting our great wars, while its crowning figure was Liberty. Here again color and light were used to enhance the significance and appeal of the tableaux.

But the greatest triumph came at Christmas. Percy MacKaye's "Evergreen Tree" was given by the Denver Art Association and the Municipal Chorus. Again the lighting, more perfect than in the Omar Khayyam, was in the hands of the most competent person.<sup>1</sup> The costuming was designed throughout by a trained artist<sup>2</sup> who remodeled the original sketches of Robert E. Jones to suit better our needs. A cast of several hundred, two huge stages seen from three directions with a connecting runway, an auditorium with an audience of 10,000 in which the speaking voice was not possible, these were a few of the problems the art association had to meet. Two choruses, one for the Herod and one for the Holy Family groups, together with the light, action, and intoned spoken parts, did much to keep the interest first on one stage and then the other.

Thus too the words were better heard and interest centered in different parts of the auditorium. That 10,000 sat through the long performance quietly, to sing as a unit when the proper time came, testifies to the success of this. This pageant was most successful in synthesizing costume, setting, light, and action to express one idea and mood. The gallery of the art association was the headquarters for this production. Here both plans and work were carried out. Incidentally, little more than half the city appropriation given for the expenses was used. This proves that the artistic is often cheaper.

<sup>1</sup>Miss May Wilfley lighted the "Omar Khayyam," "Evergreen Tree," and "St. John's Mystery Play," as well as two series of plays given by the Denver Players.

<sup>2</sup>Mr. Robert E. Garrison, sculptor, designed entirely and made many of these costumes as well as those of other later performances.



At this same time "The Christmas Pageant of the Nativity" was given in Colorado Springs on a theatre stage in a less elaborate manner. It had been seen there before, proving so successful that it was repeated. Staged by the art lovers there, the parts which were most beautiful were consequently, in great measure, more impressive. For example the carefully lighted procession with the Holy Grail, the flame-red chalice, the emblems of Our Lord's suffering, and the seven-branched candlestick made the real climax. Similarly the Botticelli Angels, in purest white, each with a lighted taper, formed a perfect picture against the cool blue light.

The beauty of a pageant is its excuse for existing. Cities as far distant as Philadelphia have come to Denver to learn more about this field of our art association work. A representative of the School of Industrial Art, associated with the Pennsylvania Museum of Art, went to Boston and New York especially to study art in connection with one of their pageants last fall. To this end another instructor of the school came to our art gallery. His school already has over 500 Byzantine and Persian costumes for performances.

Even the community service has attempted to be artistic. The Denver Art Association arranged its Valentine Dance, a community party, given in the Auditorium. It planned the properties, costumes, and dance for the "Special Feature." Colleges in Colorado, as well as schools, and boys' and girls' clubs have leaned noticeably toward the pageant to depict their stories. The sudden popularity of this form of presentation itself has proved that art must come in for its share or the effect is soon tiresome and weak. "The ignominy of mediocrity" surely is true of poorly staged pageants! Last year, however, the University of Colorado held a May *fête*, a *revue* of fairy stories, on the grassy campus in the fresh green of spring. Only once in two years is this *fête* given. Graceful dances, colors as carefully harmonized and varied as the rainbow itself, a Gothic throne against a luminous orange background, all

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seemed to fit into the natural setting of lawn stretching out before a screen of hedge with stately trees above. The years of careful research and designing by the art department of this college are justified from the joy given to all who saw that *fête*.

## A National Program Of Industrial Art Education

by CHARLES A. BENNETT

John Galsworthy has told us that the United States of America has the most favorable conditions of all the great nations for the development of art: we have the most money; we have the greatest market; we have the inherited talent of all the races of Europe.

This statement was doubtless intended to apply especially to the fine arts, but it seems just now to have a very special application to the industrial arts. But money and market and talent of themselves are not enough to insure American leadership in industrial art. To these there must be added education.

It was through education—not merely money and market and talent—that the nations of Europe became great in industrial art. It was the schools of design in France that enabled the French manufacturers to surprise the manufacturers of England and Germany with the superior artistic quality of their products at the Crystal Palace Exposition in London in 1851. It was the establishment of the South Kensington Museum and school that started the great movement for art education in England which bore fruit at the Paris Exposition in 1867, placing England in the first rank of artistic nations. It was the founding of many small museums in Germany and the adoption of a new and liberal policy in the establishment of schools of industrial art after the Franco-Prussian war, added to an aggressive commercial policy, that forced German art manufactures into the markets of the world in winning competition with those of the best of other nations.

And, by the same token, it will have to be through a forward-looking, well-organized, and efficient national system of industrial art education that the United States



will become the leader of the great nations in industrial art, if she ever attains to such a position. The present is America's first great opportunity to become a great art-producing nation, but she cannot take advantage of this opportunity by sitting back and waiting for something to happen. The opportunity unrecognized or unutilized will soon cease to be an opportunity. Some other nation will recognize the opportunity, welcome it, and take advantage of it, and we will continue to sell raw materials at a low price and to buy them back at a great premium after they have been wrought into objects of use and beauty by school-trained workers after designs made by school-trained artists in the country that grasped this opportunity which was ours but of which we did not take advantage. Now, after the great war, is the psychological moment for America to take an important place in the arena of artistic production, even as she took a place of honor in fighting for democracy.

In order to make full use of this opportunity the United States must act as a nation. A few states or cities or communities might act independently with some results, but this would not be sufficient. What is needed is national action on a scale commensurate with the task and with the results that would come from such action.

Fortunately we have a precedent for such national action in the Federal Vocational Education Act. The principle of federal aid for education has been accepted. Present discussions on federal aid have to do with the field and the extent of such act, not with the principle involved. The way, then, is clear for carrying out a national program of industrial art education, provided its importance is realized.

If federal aid is to be given for this purpose it would seem to be obvious that there must be some central controlling body of educators, manufacturers, art workers, and economists, who see the problem as a national one, and have at their disposal certain appropriations of money. Such a central body might well be a division of a National Department of Education, or until such a

department is established, it might be a division of the Bureau of Education, or of the Federal Board for Vocational Education. It should have close contact, also, with the Department of Commerce. This central body or board of industrial art education should reach out into all parts of the nation, and especially into all manufacturing centers, with its inspection force of experts, its advice, and its funds, so as to assist local schools in their efforts in the development of instruction in industrial art, but it should also spend a considerable proportion of its effort and, at first, quite a substantial sum of money, in the development of a national center of industrial art instruction. This center should consist of a combination of productive factories, school, and museum in order to help elevate the standard of artistic manufacture, and to train teachers who are to work in the various centers where local or state industrial art schools may be established. This center of instruction would be to the other schools and to the industries themselves what a graduate school now is to a college. It would be a place of research and of advanced instruction in special branches of art and art manufacture. It would give artists a higher type of special training than can be obtained at the present time. Like the typical higher schools of industrial art in Europe, it would give advanced training to the artist of demonstrated ability, but unlike these institutions, it would do this in a school that is also a productive factory. This one difference should be the chief distinguishing characteristic of the National School of Industrial Art in the United States, and this one is believed to be essential. The instruction must be given in connection with practical production, because without this contact the instruction is sure to become either too academic or too unmindful of the material limitations of good design; with this contact kept vital through actual experience in productive work that is up-to-date, the further the student is pushed in sound theory and pure emotional or artistic expression the better. The productive factory keeps the instruction within the range of the practical; it controls the student's tech-

nique to that extent, but it should not and need not restrict his imagination. On the contrary, experience has shown that practical contact with production helps in sound creative designing.

The factories of such a school might consist of one for each of the following groups of art industries: (1) furniture making and interior decorating, (2) textile manufacture, (3) pottery and tile making, (4) metal working, (5) printing and the manufacture of books. Each of these should be a real factory turning out a product by the best known methods with up-to-date machinery and by the best hand-skill methods. The things manufactured should be of very superior quality; no inferior thing should be allowed to bear the stamp of the school. The volume of output would be very small, because the primary purpose of the school should be instruction—not manufacture; the goods turned out would be the by-product of the school, but should always be kept up to the highest standard in design and manufacture. Prerequisites for admission to any given line of productive work would insure that only workers with considerable training or practical experience would be allowed to participate in the more important processes of the production work.

With such factories within its control, the school would train not only designers and teachers, but also foremen, superintendents, and expert workmen. The instruction therefore in this school would have to be given by the best experts that could be found anywhere. Only by employing such experts could the standard of factory production in the nation be elevated by the school.

To supplement the regular staff of the school it ought to be possible, especially in the dull season, if there be such, to obtain, through cooperation with manufacturers, a few selected men from the factories to render special service for brief periods. If the school is kept up to the highest standard this temporary loaning of experts would benefit the manufacturers as well as the school, because they would carry home ideas from the school as well as bring ideas to the school. To such

a school a manufacturer might profitably send his designers or his foremen to get the latest and soundest ideas, and to come in contact with leaders in his craft. To such a school the young, ambitious worker would go on his own account in order to prepare for a job higher up. To such a school would go teachers in technical high schools, industrial schools, normal schools, and universities. They would gladly devote a few months, or a year, or even more, to intensive work in one special field of art industry in order to go back to their schools and give a higher type of instruction. There is today a very great need of just such a kind of teacher-training. There are now many places to get advanced instruction in pedagogy, but it is impossible to obtain in any school in this country the higher industrial art instruction that is needed and is being sought by progressive teachers. But the instruction must be practical or it will not meet the demand. It must give the student skill and power to apply art to industrial production, not merely to design in general, or to draw well, or to paint well, or to model well from the academic standpoint.

Making use of a productive factory as part of a school equipment is not a new idea, though it has not yet been widely applied, and in some cases in the past not wisely applied; but for certain phases of industrial training there is nothing to take its place. One of the oldest and best examples of a productive shop in a school—but in the field of machine construction—is the Washburn Shops of the Worcester Polytechnic Institute, Worcester, Massachusetts. During the past few years these shops have done a business of \$125,000 a year. Professor William W. Bird, director of these shops, has given testimony to the effectiveness of the shops in giving greater value to the training of the engineers who go out from this school. As proof of this he referred to the fact that students go directly from the Institute to commercial positions without shock.

An outstanding example of the application of this principle to an art craft is the pottery connected with the H. Sophie Newcomb College of New Orleans, where

a business of about \$10,000 a year is carried on, and this has given rise to production in jewelry, bookbinding, embroidery, and other minor crafts amounting to several thousand dollars more. Professor Ellsworth Woodward, the director, stated some time ago that the enterprise had "passed through the experimental stage successfully, and established a reputation throughout the country." He believed the scheme to be capable of much further development.

It is not claimed that productive factories as part of school equipments should be entirely self-supporting, though under favorable conditions this has sometimes been true, as in the case of the Washburn Shops during favorable years; but it is conservatively claimed that the products of such factories may easily fetch more than the cost of materials used, thus bringing the cost of instruction down to the point where it is lower than instruction in science laboratory subjects.

It would seem to be evident, then, that aside from cost of buildings, equipment, and salaries of instructors, the factories in the proposed National School of Industrial Art would readily maintain themselves; yet this is comparatively unimportant, because the value of such a school to the nation would be in the large results in the superior knowledge, skill, and efficiency of the men and women it turned out, not in the money value of the small material output of its factories. The amount received from these products should be looked upon merely as salvage on material used for a higher purpose.

While the distinctive feature of a National School of Industrial Art should be its productive factories, it should be provided with a museum of industrial art products from all the industrial art centers of the world, and a very comprehensive working library of industrial art books, prints, original drawings, photographs, etc. Ample provision should be made for studios and lecture rooms, also classrooms convenient to all the shops and workrooms of the factories. Laboratories and private studios should be provided for special research and experimental work. In fact, the school should have



all the facilities of a modern institution of higher learning in addition to its special feature—the factories.

The curricula of the school should be so organized as completely to *unify* theory and practice—not merely to *balance* them. In like manner the buildings should be so planned as to facilitate in the highest degree possible this unification, and it should be kept constantly in mind that the great aim of the school is the training of efficient, practical experts for the industries and for the schools in order that the art standard of the industries of the nation may be raised in harmony with the developing taste and ideals of the American people.

This may appear to be a large program compared with what we now have in the United States, but it is not over-large in comparison with what some European nations have done; and if it were once accomplished and the results were to become evident the wonder would be that it had not been done before. The great war has taught us that we can do things on a large scale if we will, and that we must if we are to maintain our place industrially among the nations. Fortunately, too, the war seems to have brought to us a new appreciation of the value of education—not only the general education of our elementary schools, our high schools, and colleges, but also of the special education that fits a man or a woman for adequate self-support, and provides the nation with experts on whom it can call in time of need. We have come to see as never before that a man educated for productive industry is a national asset and that the number of such men must be increased. While we are going forward in the training of men to maintain the mechanical side of industry, let us not forget to train men for the artistic side also. More and more it is becoming clear that the appearance of a product of manufacture is a large factor in its sale. Merchants realize that it is very often the attractive container that sells the goods. Little by little our schools are educating in taste, and each generation of consumers demands more artistic goods to purchase. If, from the standpoint of our manufacturers and of the nation as a whole, it is undesirable to see foreign-made goods pre-

ferred above American in our own markets, we must see to it that our industrial art education leads instead of follows that of foreign nations. Just now is America's opportunity in this field.

After all known science has been made available to every industry through our technical and vocational schools, after the best knowledge of economics and administrative science has been diffused through the schools and utilized in the industries, after the most efficient machines in the world have been installed in our industrial plants, after all these have been accomplished, we shall still lack the highest, the most vital element in industrial production if we omit art. It is essential, then, that to our system of mechanical training there be added effective practical training in industrial art, and the capstone of the entire system should be a great National School of Industrial Art.

## A Portrait Of The Princesse De Lamballe

by JOHN SHAPLEY

Among engraved portraits of eighteenth century women those of the Princesse de Lamballe nearly equal in popularity those of her unfortunate queen, Marie-Antoinette. Although there are engravings of her during her later more stirring years, it is especially a youthful portrait which has captivated the imaginations of men (Pl. VIII, fig. 1). This it is which with the slight variations due to reengraving appears over and over again in the books dealing with the life of the princess—and such books are legion. No other portrait has seemed so well to express the charming personality of her who for loyalty to the queen suffered martyrdom in the revolution of 1792.

In France the revolution put an end to the abundance of paintings which should have immortalized the fairness of this flower of the court, Marie-Thérèse-Louise de Savoie-Carignan, Princesse de Lamballe, and when the French press began once more to idolize the heroines of the *ancien régime* it was to the engravings that they must turn for illustration of the beauty that had been. Indeed, the great loss in the matter of painted portraits is but emphasized by the poor few that remain. The Musée Condé at Chantilly possesses a certain unattractive sketch of a callow girl (Pl. VIII, fig. 2) without any of the fascination of the engraved portrait. At Versailles, where the bright career of the princess reached its apogee, there are three pictures to be seen—or rather found, for two do not merit exhibition and are not hung. (For access to the pictures in storage and for help and guidance in this complicated problem of eighteenth century iconography, M. Pierre de Nolhac, the master of the subject, must be thanked.) The one portrait which is exhibited at Versailles is anonymous





PROVIDENCE, BROWN UNIVERSITY: PORTRAIT OF THE PRINCESSE DE LAMBALLE, BY ANGELICA KAUFFMAN.



Fig. 1—DE BOURBON CONTI.  
*Les Bourbons Martyrs*: EN-  
GRAVED PORTRAIT, BY B. ROGER.



Fig. 2—CHANTILLY, MUSÉE  
CONDÉ: PORTRAIT SKETCH BY  
CARMONTELLE.



Fig. 3—VERSAILLES, MUSÉE  
NATIONAL: PORTRAIT, BY AN  
UNKNOWN ARTIST.



Fig. 4—VERSAILLES, MUSÉE NATIONAL: LA TASSE DE CHOCOLAT, BY L. E.  
RIOULT.

but is held to be certainly a representation of the princess (Pl. VIII, fig. 3). For some reason, however, it has not struck the fancy of the wielders of the burin, and it is, therefore, not so popularly known, in spite of its location, as is the ubiquitous engraving, which it resembles sufficiently in physiognomy and carriage though the pose and costume differ. The two portraits in storage at Versailles are insignificant works of the nineteenth century. One was fabricated, using the youthful engraved portrait as a basis, by L. E. Rioult (born 1780) in the days of Louis Philippe; it deserves no attention whatever. The other is a family group entitled *La Tasse de Chocolat* (Pl. VIII, fig. 4). The painting is but a wooden copy after a picture by Carl Vanloo belonging to the Orléans family and it presents the likenesses of five members of the family of the Duc de Penthièvre: the duke himself, his son, daughter-in-law, daughter, and mother. The mother was dead before the daughter-in-law, the Princesse de Lamballe, came to France to enter the family circle, but though her portrait is posthumous she seems scarcely more lifeless than her companions in the picture. Even the princess, despite a feigned physical animation as she holds up the cup of chocolate with one hand and reaches down to the dog with the other, is as lacking in spirit as the rest. Little evidence can be drawn from such a feeble attempt at portraiture, but, as far as it goes, there is a general resemblance to the engraved portrait, without, however, the slightest possibility that the latter goes back to Vanloo's picture.

Outside of France it is obviously more difficult to know what portraits may be preserved. There is one in the royal palace at Turin. Since it still belongs to the family of Savoie-Carignan—Mme. de Lamballe's own family has now become the reigning house of Italy—it has a straight pedigree; but it is not of the pose and costume of the engraving.

There is yet another painting of the princess, the one which has provoked this paper, in the Brown University collection, to which it came with the Harris bequest. It agrees with the engraving. The picture is small

(8 x 5 $\frac{5}{8}$  inches), in oil, on panel. The artist's signature, executed with the same dash and color as the feathery dress, is unobtrusively written vertically along the edge of the dress toward the lower left hand corner: "A Kauffman" (Pl. VII).

The bust of the princess is turned in three-quarters view to the left; the head is turned slightly to the right. Her blonde hair is dressed in the high fashion of the day with curls at the sides. She wears a small hat decorated with foliage and pink roses. Her yellowish dress, cut low at the neck, which displays a string of pearls, is trimmed with ruffles of lace and a blue bow of ribbon. Mme. de Lamballe sat to other artists, among them Fragonard and Mme. Vigée LeBrun. But it is the type found in this painting and in the corresponding engraving that accords best with what we know of her gentle devoted character. The oval face, narrow and rounded forehead, long nose, small eyes, sensitively half open lips, cylindrical neck, and sloping shoulders are like the corresponding features in the Turin portrait and not very unlike those in the Chantilly and Versailles pictures. The pictures agree in giving the princess light eyes while in the particular engraving which I am reproducing (Pl. VIII, fig. 1) they appear to be dark. In this respect as well as in some details of costume closer correspondence could be found in other editions of the engraving.

In view of such an infinitesimal variation between the painting and the engraving it seems impossible that the two should not be connected. Yet there is a doubt on this point raised by the legend that accompanies two editions of the engraved portrait. The engraving in De Bourbon Conti's *Les Bourbons Martyrs* (Paris, 1821) has the signature, *Drouais père pinxit—By Roger sculpsit* (Pl. VIII, fig. 1). The one, reversed, used as the second frontispiece in an 1826 publication of Mme. de Lamballe's memoirs of the royal family of France bears the legend *Pla Dautel sc. d'après Drouais—By Roger Direxit*. No such picture by Drouais is recorded and we may assume that Roger is in both cases responsible for the ascription to Drouais. The second volume of

the same memoirs has another engraving of our portrait, not reversed, with only the legend *Bosselman sc.*; and with the omission of Roger's name goes that of the artist by whom he had supposed the portrait to be. But that the ascription to Drouais was not made by transcribing an artist's signature is shown by the differing versions of the name on the two engravings and further by the fact that not one of the three painter members of the Drouais family signed himself *Drouais père*. The three generations of the family were Hubert Drouais (1699-1767), François-Hubert Drouais (1727-1775), and Jean-Germain Drouais (1763-1788). The second signed himself during his father's lifetime *Drouais fils*. One would expect it to be to distinguish the first that Roger added the designation *père*. But this elder Drouais could not have painted the princess, since he died less than a week after her arrival in Paris, to which she came from Turin to become the bride of the French prince. (The princess reached Paris February 3, 1767. It was not until four days later that she was presented at court. Meanwhile, February 6, Hubert Drouais suffered a final stroke of paralysis, and February 9 he died.) That the second Drouais may have painted her is much more likely, in fact the portrait exhibited at Versailles might be by him, for he was the popular court painter during the early years of her prominence at court. Even so, that would not justify the engraver's ascription, for the third Drouais (whose career was too short to achieve court distinction or to reflect lustre on father and grandfather and of whom Roger may very easily have been ignorant) was but twelve when his father, *Drouais fils*, died, without, therefore, ever becoming known in turn as a second *Drouais père*. Further, the Brown University panel bears no resemblance to the smooth, academic style of Drouais. And to suppose that Kauffman signed as if original her copy of another artist's work is impossible, considering her independent popularity precisely as a portrait painter.

It is not likely that any of the engravings we know of the portrait were made directly from the original



painting by Kauffman; since the earlier Roger engraving mentioned above is not reversed, as an engraving from a painting normally was at that time, it had presumably another engraving that was reversed as its basis; and it may be added that the later (1826) engraving which was directed by Roger and doubtless recopied from his earlier engraving is, as would be expected, reversed again. Neither is it necessary that the engraved portrait originated from the particular panel at Brown University, for the "divine" Angelica, like other artists, sometimes had to make replicas of her portraits, and the modest dimensions of this panel suggest that it may be either a reduced replica of, or a small study for, a large portrait, which may yet turn up in some British collection.

In the memoirs of the Princesse de Lamballe, which, although strictly speaking apocryphal, are based on authentic material, and are, therefore, a fundamental historical source, we find neither mention of Angelica Kauffman nor definite reference to any visit in England during the artist's residence there (1766-1781). But only two years later, in 1783, in connection with the influx of English into France, we read (page 223 in the 1895 edition): "Among the queen's favorites . . . was the good Lady Spencer, with whom I became most intimately acquainted when I first went to England; and from whom, as well as from her two charming daughters, the Duchess of Devonshire and Lady Duncannon, since Lady Besborough [Sic: Frederick Ponsonby, Viscount Duncannon, did not become third Earl of Bessborough till 1793.], I received the greatest marks of cordial hospitality. In consequence, when her ladyship came to France, I hastened to present her to the queen." The expression, "when I first went," indicates long or repeated sojourning across the channel. In all probability, then, the princess visited England while Kauffman was there. Lady Spencer and her daughters were, as is well known, among the most enthusiastic patronesses of the artist. Further, the age of the sitter agrees with this period. Born in 1749, she was thirty-two before the artist left England. Later portraits show her stout,



almost coarse. In the Brown University picture the technique is precisely that of Kauffman's English period, and closest counterparts are found in the portraits of the daughters of Lady Spencer just mentioned. Our painting reveals the familiar stamp of Kauffman's peculiarities of brushwork and color. The quite modern manner of painting with separate dashes of almost pure colors, the courtly pose, the soft treatment of drapery, and the suggestive indication of details are the characteristics that have made her slight portrait sketches, though turned off hastily as pot-boilers, more to the modern taste than her bloodless ambitious undertakings.

## REVIEWS

THE LEWES HOUSE COLLECTION OF ANCIENT GEMS. BY J. D. BEAZLEY.  
Pp. xlii, 124. 6 figs., 12 pls. Oxford, Clarendon Press, 1920.

This sumptuous catalogue is in every respect worthy of the remarkable collection which it enumerates. We have not for a long time had in our hands such a handsome piece of book-making. The print is large and clear, the paper of the highest quality, and the margins broad and generous. The plates, taken from photographs, are, as a rule, excellent. The bulk of the collection is published in the first eight plates, while the next two are devoted to enlargements of the more important specimens. The last two plates, numbered A and B, give photographs of gems in other collections, or in museums, to which reference is made in the text.

It is doubtful if the owner of the collection, Mr. E. P. Warren, could have secured a better man to make this catalogue than Mr. Beazley. This brilliant young scholar, who has made for himself an international reputation as an expert on Attic red-figured vases, brings to this task the same acute perception that he shows in the field in which he is best known. The text is well written, and makes interesting reading. For the Mesopotamian gems, of which there are two, he enjoyed the collaboration of the late Dr. L. W. King, and Dr. Stephen Langdon, the latter of whom is well known in America as the former curator of the Babylonian Section of the University Museum in Philadelphia. The collaboration of these two men ensures the scholarly treatment of that part of the catalogue.

Mr. Beazley divides the collection into the following groups, with which no fault can be found: Cretan and Mycenaean (nos. 1-5), Mesopotamian (nos. 6, 7), Persian (no. 8), Phoenician and Graeco-Phoenician (nos. 9-13bis), Greek Archaic (nos. 14-35bis), Etruscan Archaic (nos.

35ter-46), Greek Free Style (nos. 47-85), Etruscan Free Style and Italiote (nos. 86-92), Greek Hellenistic (nos. 93-104), Graeco-Roman (nos. 105-125), Renaissance (no. 126), Cameos (nos. 127-133), and a Supplement (nos. 134, 135). This grouping is admirable, and the specimens are correctly assigned.

The importance of this collection is revealed by the fact that no less than fifty-four of them, or over one third of the whole number, were published in the monumental work of Furtwängler, "*Antike Gemmen*," either before being acquired by Mr. Warren, or as in his collection. Mr. Warren also exhibited, as the catalogue reveals, no less than sixty-seven, or not quite one-half of the whole, at the famous exhibition of ancient art at the Burlington Fine Arts Club in 1904. Many gems, whose location was unknown, and which had been considered "lost" have turned up in this collection. These indications show that we are dealing with an assemblage of ancient gems of the first importance. In addition, nine examples bear the signature of their artists, the list of signatures including representatives of the work of the most celebrated of the ancient gemcutters known to us. The list includes no. 24, signed by Onesimos; no. 28, by Epimenes; no. 50, by Dexamenos; no. 95, by Lycomedes; no. 102, by Gelon; no. 114, by Gaius; no. 115, by Hyperechios; no. 128, by Protarchos; and no. 135, by Dioscourides.

It is in his discussion of the signed gems that Mr. Beazley is at his best. Here we find him, from a knowledge of the collections of gems in museums and in private hands, which is shown to be almost as wide as his knowledge of the collections of vases, at work attributing unsigned examples to their artists. But one has the feeling that Mr. Beazley is not treading on ground quite so familiar to him as that of the vases. He discovers no new "masters" but confines his attributions to workers whose names are known, and even then proceeds along very conservative lines. A good example of this is his treatment of the artist Dexamenos, under no. 50. He does, however, cite illuminating parallels of designs on

gems with those on coins or vases, and here his unequalled knowledge of the museums is shown, as far as vases are concerned.

The important examples are described with a gratifying abundance of detail, and no specimen is neglected; in each case an adequate account is given. Nearly all of them are reproduced in the plates at the back, there being only a few which for very good reasons are excluded.

The final impression given by this workmanlike catalogue is of the tremendous excellence and value of the collection as a whole. It is not too much to say that Mr. Warren has brought together the finest private collection of ancient gems ever assembled by one man. There are few, if any, museums than can boast such a splendid collection. It is to be hoped that it will never be dispersed, but will pass in its entirety into the hands of a museum. In that case, would that that museum might be in this country! Such an acquisition would put it on the map, as having an exhibition of gems, the only possible rival of which would be the British Museum—and it is doubtful if even that has as good a showing.

Stephen Bleecker Luce.

## NOTES

### THE TENTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

At the invitation of the Corcoran Gallery of Art the committee on time and place has decided to hold the tenth annual meeting of the College Art Association of America at the Corcoran Gallery of Art, Washington, D. C., Thursday, Friday, and Saturday, March 24, 25, and 26, 1921. Preparations for a large attendance are already under way. A number of interesting speakers are assured, and provision is being made for the entertainment of members and guests of the Association. The local committee on arrangements is at work on its part of the program, and it is expected that access to important art collections in Washington and vicinity will be secured. The Corcoran Gallery of Art has generously placed all its resources at the disposal of the Association.